TRICE

25
CENTS

THART NEWS



ESTAB USHED 1902 JÁNUÁRY 27, 1940 * MÁSTERPIECES OF ITÁLIÁN ÁRT LENT BY THE ITÁLIÁN GOV'T TO THE MUSEUM OF MODERN ÁRT

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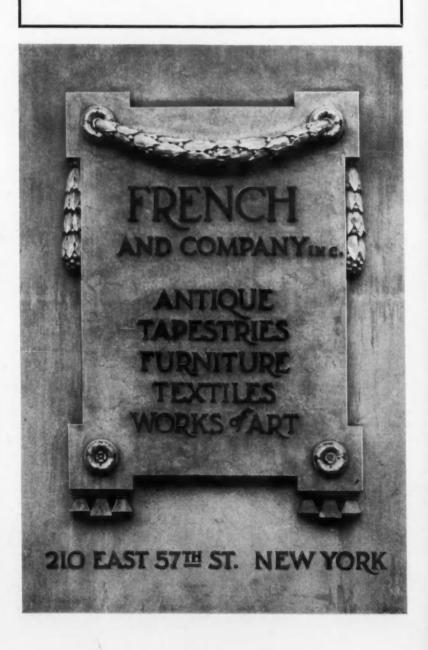
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THE ART NEWS

ESTABLISHED 1902

VOLUME XXXVIII

NUMBER 17

Contents for January 27, 1940

New Exhibitions of the Week...... 32

Art Throughout America...... 35

The Art News is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscriptions S7.00 per year, 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXVIII, No. 17, January 27, 1940. Entered as second-class matter, February 5, 1909, at the Post Office, New York City, under the act of March 3, 1879. Elfreda K. Frankel, President and Publisher; Alfred M. Frankfurter, Editor; Robert S. Frankel, Advertising Manager. No part of this periodical may be reproduced without the consent of The Art News.

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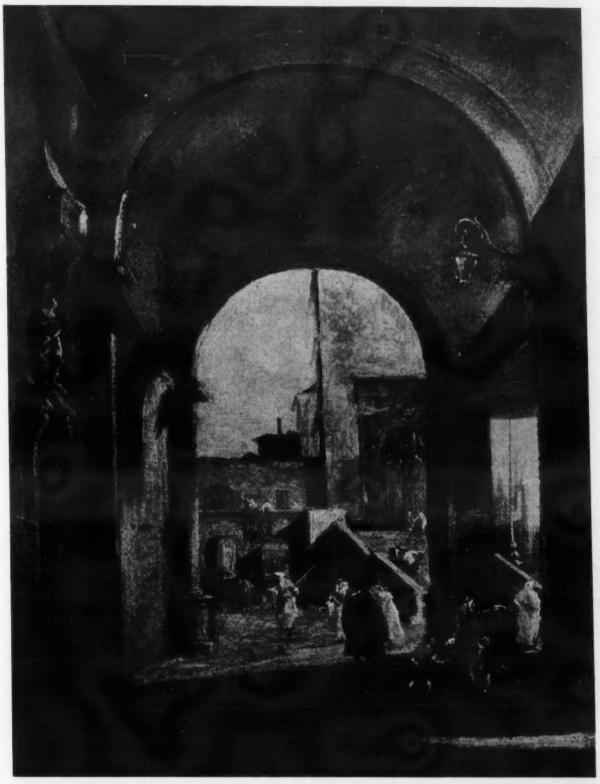
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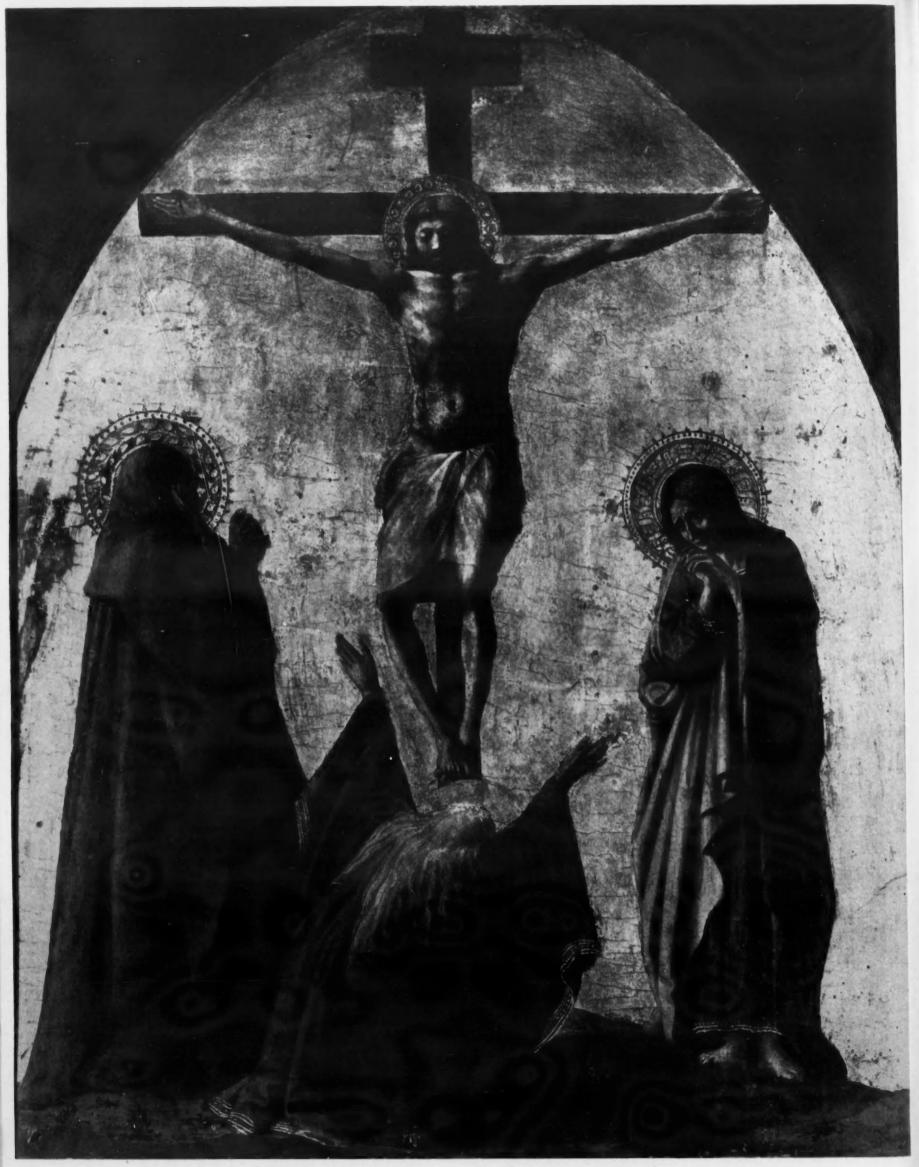
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LENT BY THE ROYAL GALLERY, NAPLES, TO THE MUSEUM OF MODERN ART

Florence, datable 1426 Earliest work in the group of Italian masters, The Crucifixion by Masaccio was painted in 1426 for the Church of the Carmine in Pisa. Although considerably damaged, the panel still reveals, in the Crucified awesomely seen from below, in the poignantly rendered grief of His Mother, in the unforgettable wild gesture of despair of the Magdalen at the foot of the Cross, the majestic realism and expressionism of the artist's revolutionary forms, with which the modern age in art may be said to have begun.

THE ART NEWS

JANUARY 27, 1940

On the ITALIAN MASTERS at the MUSEUM of MODERN ART

BY ALFRED M. FRANKFURTER

MODERN" is a relative term. It may mean, according to the Oxford Dictionary, "now existing" or, again, "belonging to a comparatively recent period in the life-history of the world." No less true is this of its pertinence to art. "Modern art" can, on occasion, embody only the production of today—such immediately contemporary phenomena as the Freudian totems of Dali, the newsy American Scene of Benton or the non-objective doodles of Kandinsky. Or the same adjective, much as "modern history" is understood to begin at the close of the Middle

Ages, can signify the great line of painting and sculpture since the Renaissance, the tradition that has prevailed until now in contradistinction to the antique and the mediaeval.

Here is no rhetorical hair-splitting, but a simple boundary that every cultivated man must define for himself before he earns his artistic, that is to say his full right to that appellation. Under the arbitrary sense of ephemeral contemporaneity of our time, of the highly developed degree of snobbery toward the past fostered by a tempo of life in which the difference between today and yesterday is that between the quick and the dead, the decision is not made easier, but is nonetheless an absolute essential.

Yet there is really no choice. If art is more vital than today's ball game or crime passionel, its meaning and its durability must exceed the "news value" of the box-score or the eye-witness story in the afternoon newspapers. The man to whom the art of the sixteenth century is all a dusty tomb can no more be called artistically mature than the perverse fossil to whom the creative experiments of today are so repugnant that he condemns them as transgressors against a supposedly classic "sanity in art." There is a great tradition of modern art, and it begins, not within the petty circumference of our own transience, but in those moments of "life-history" in which men began to think and feel and express themselves as we do still -in other words, in the Renaissance, which for art, as for all other culture, is the commencement of the new and the living.

Hence it is no anomaly, no paradox, but as natural as if one were to find there exclusively pictures painted within the last twelvemonth, for a Museum of Modern Art to exhibit twenty-eight works by Italian masters from the fifteenth to the eighteenth century, works which for the most part are such classics in the repertory of art that even in reproduction they are required seeing for artist as well as spectator. I do not mean to make apology for the presence of these works in the Museum of Modern Art, for in fact their loan from Italy and their subsequent uses in this country, including the shrewd, nimble publicity-consciousness of the Modern Museum in grasping an opportunity which its larger sister institution had clumsily

in 1426

reveals,

dalen at begun. let slip, are typical manifestations of that dizzy sense of the "omnipotent now" to which I have referred above. But I do mean to make clear that an institution dedicated to modern art should logically bring to its public, especially when such an occasion as this presents itself, the primary phases and the landmarks of its curriculum. Masaccio and Mantegna and Botticelli, Donatello and Pollaiuolo and Bernini are modern art; objectively speaking, modern as much as Manet and Cézanne or Ingres and Goya, since like all the

past, until the second which has just ticked off, they constitute the experience by which alone to judge the present and the future.

Some fifteen years or so back, in the days when the Impressionists were still being battled over in America, a clever lecturer used to begin his talks to intransigent conservative audiences with the remark: "If those of you who think you understand the old masters say that you don't understand contemporary art, you don't understand the old masters!" Today, curiously, one might



LENT BY THE ROYAL MUSEUM OF SAN MARCO, FLORENCE

Florence, about 1430 In The Christening of St. John, Fra Angelsteeped in the mysticism of the previous century, yet influenced by Masaccio's realism in the mass of the figures, in the convincing action of Zacharias' inscription on the tablets of the Temple.

Deta abo and



LENT BY THE ROYAL UFFIZI GALLERY, FLORENCE

Florence, about 1485-90 Painted for Lorenzo the Magnificent, the most cultivated Medici ruler and greatest art patron of Florence, Botticelli's Birth of Venus was based on a favorite poem of the day by Poliziano: "A damsel with divine visage, Driven ashore by the ardent zephyrs, Balancing on a shell; and it seemed the heavens rejoiced thereat." It is probably the keenest expression of Botticelli's individual, lyric approach to the realistic and dramatic Florentine style of the quattrocento. The strange representational treatment of the sea, the intermittent sprays so reminiscent of Gothic mille-fleurs tapestries unite to form an impression of deliberate archaicism amid a treatment still far in advance of its time.



LENT BY THE ROYAL UFFIZI GALLERY, FLORENCE

Details of the Birth of Venus (on this and the opposite page) show the exquisite linearity of the contours and of the design into which the hair is worked; that above shows the solid form beneath an at first apparently airy design, the torso of Venus clearly indicating her descent from Greek sculpture of the fourth and third century B.C. of which Lorenzo de'Medici was an avid connoisseur and collector. The technique is tempera, mixed slightly with oil, painted on linen.



Padua-Venice, about 1462

Embodying in his nobly drawn Classic head and in the ascendant landscape (as seen in the details) the imperial Roman character of Andrea Mantegna's art, this St. George is a vital link between the Florentine origins, transmitted through Donatello, of Venetian art and its later development by the Bellini.

as a Shakespeare sonnet or a Bach fugue, at once to be enjoyed themselves and by which to measure the art of today.

The reproductions on these pages tell more than any words, but to expedite their message an extended description of the individual works has been given in the accompanying captions. By their nature, the exhibits in this great group are eclectic; though they can be pressed into service as illustrations to the history of Italian art, they leave occasional great gaps between—so that their significance here is individual rather than correlative. Thus this introductory essay approaches them largely from the point of view of respective aesthetics.

By 1426, date of the earliest work in the exhibition, the Masaccio, the movement called the Renaissance had come into its own. It was almost two centuries after the great movement of church building that had followed upon the founding of the two great religious orders by St. Dominic and St. Francis: it was a full hundred years after Giotto's revolutionary creation of the basic forms of easel painting and after the spread of enlightenment, of the revival of Classic learning and after the first stimulation of an eager intellectual curiosity that might be symbolized in the literary figure of Petrarch. All this, in the first quarter of the fifteenth century, was no longer incipient, it had begun to be realized. The Classic rebirth had produced en-



LENT BY THE ROYAL GALLERY OF THE ACADEMY, VENICE

profitably admonish in reverse. It is easier to get an audience, nay twice easier, for the art of today than for that of yesterday and the day before. Well and good that this is so, for living art can never be overattended, but it would be equally wrong to overlook the living quality of the past.

I have no fear that there will not be a huge public for the Virgin of the Chair and the Birth of Venus, only a fear that the public will go sentimentally and perhaps obsessed by prior fame, rather than in a mood of artistic objectivity. Therefore I think it more important than all else to emphasize the significance of these works in purely modern terms. These are the genesis of the modern way of seeing and, moreover, its fulfillment as it has been unsurpassed in the centuries since. These are the models of technique and craftsmanship that serve, all too frequently unattained, until this moment. These, above all, are for both artist and layman, the standards of taste and quality, the documents as noble and dependable



tire circles of Latin conversationalists, intellectual curiosity had moved from theology into spheres of science. Italy, and Florence in particular, was becoming rational, scientific, and introspective, in triumph over the disappearing mysticism and transcendence of the Middle Ages.

Masaccio was the artistic herald of the new age. He gave to the unchanged religious subjects a new conviction based on the new attainment of human experience; his figures are realized in terms of realistic anatomy. their powerful expressiveness is not merely suggested as in the primitives of the previous century, but is couched in real forms, communicative to the eye of that which not only can be sensed but also can be touched. This development of tactile values as the essential of painting is the signal of the modern age. In Masaccio's day it was the attribute of the avantgarde, yet so compelling that it could not be escaped even by the conservative Fra Angelico, the devout religious who combined a unique decorative talent with an archaic devotion importion of figure



LENT BY THE ROYAL GALLERY OF THE ACADEMY, VENICE

Venice, about 1505-20 Painted in the studio of Giovanni Bellini by assistants under his direction about 1505, the Madonna and Child with St. John and St. Catherine (above) marks the first resolution of Venetian style in the important part played by the landscape and the color harmonies, both paramount here with the picture's religious import. Another step toward the culmination of the Venetian grand manner is seen in Bellini's pupil, Palma Vecchio, whose Madonna and Child with Three Saints, some fifteen years later, integrates figures with landscape instead of, as above, using the latter as a back drop, and it approaches the monumental multi-level composition of the Late Renaissance.





to the style of the past, not unlike the academicians of today.

Characteristically, these realistic and sensory tendencies found expression as, if not more, eloquently in sculpture. Donatello, the greatest sculptor since Phidias and perhaps the greatest of all, carried the Classic ideal from where the Greeks had left off to a unique fusion of sublime form with dynamic human realism, at once majestically and brutally impressive. His followers Pollaiuolo and Verrocchio developed the superb Florentine concentration on the human figure as the focal point of art; the former in terms of his rare dual gift of creator and craftsman in such multiple fields as sculpture, painting, drawing, engraving, and gold- and silver-smithing; the latter with a feminine delicacy of form and insistence upon brilliant detail. A third sculptural style was the graceful monumentality introduced by Luca della Robbia and amplified by his son Andrea, phrased in the family's original technique of baked clay afterward fired with a white and blue enamel glaze to render the object impervious to weather and make it a component of the peculiarly Florentine integration of sculpture with architecture, both exterior and interior.

By the end of the century, at the stupendous finale of the Florentine quattrocento under the brilliant, cultivated rule of Lorenzo the Magnificent—when Botticelli executed the Birth of Venus—the new tendency in painting had resolved itself into a strong direction, though it was composed of several single paths of which Botticelli's was the most individual. A great poet of line, he reformed the realism of his day into a lyric drama whose chief significance to our aesthetic is that it marks the first transcription by an artist in terms of personal experience and outlook.

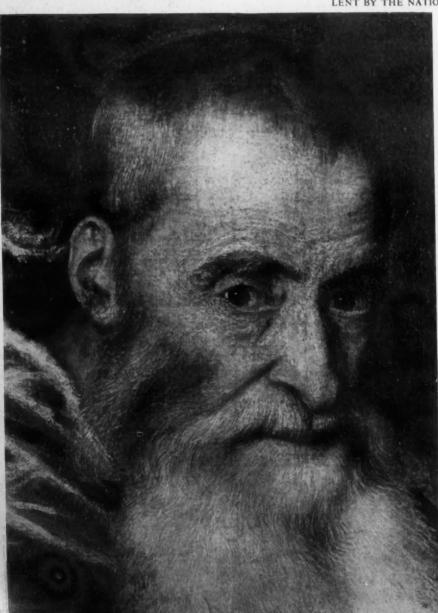
ence and outlook.

In that sense, Botticelli was the precursor of the arch individual genius, Michelangelo, in whose personality is summed up

Venice, datable 1543

Actually painted during a papal visit to Bologna and Ferrara, whither Titian journeyed to meet his sitter, the Portrait of Pope Paul III is one of the great cinquecento Venetian achievements in establishing the tradition of social portraiture. The posture of head and hand, the analytical glance, the elegant arrangement are conveyed in a rich symphony of color and texture.

LENT BY THE NATIONAL MUSEUM, NAPLES







LENT BY THE MUNICIPAL MUSEUM, VERONA

Venice, about 1550 Tintoretto's own boundless imagination, molded by Venetian orchestration of color and the dynamism of Michelangelo, is seen in St. August ne Healing the Plague-Stricken, a magnificent counterplay of mysticism and realism, of foreground action and corollary movement at various points in the bold perspective.



Parma, about 1535

LENT BY THE ROYAL GALLERY, NAPLES

Modern as Ingres and Derain, the superb Parmigianino Portrait of a Lady called the Courtesan Anthea was bred under the influence of Giorgione and the youthful Titian as well as of that of the more monumental Florentine followers of Michelangelo; the result is a unique balance of almost sculptural realism with the lyric personalization of Venetian portraiture, achieved in the bold presentation of the face and neck while the remainder relates the accessories in subdued detail.

Venice, dated 1512

One of the first Venetian portraits in the new formula of Giorgione, Sebastiano del Piombo's Portrait of a Lady shows the Renaissance ideal of woman personalized in both color and form.

LENT BY THE ROYAL UFFIZI GALLERY, FLORENCE

the whole spirit of the new century at whose start his maturity begins. Painter and sculptor on an heroic scale, he was also poet and philosopher, often in advance of, and at loggerheads with, the thought of his day. In both visual arts he created forms so titanic that in the end they worked more harm than good, for without his spirit of equally gigantic stature to fill them, they were but spacious, empty echoes in the manipulation of his followers. But his passionate grandeur remains in his own works, themselves still the ultimate dogma of the academies for life studies and for the handling of the chisel.

Another of the individualist archetypes of the Renaissance was the more intellectual, more refined Raphael, consummate example of the artist become courtier, the genius integrated into society. Genius he had, even though it was a genius for a kind of absolute perfection whose very flawlessness can be more tiresome than the most paltry ineptness. One of his biographers compared him to a nightingale, and he can be precisely as boringly lovely as a nightingale. Raphael's is a sweet perfection that is perhaps at its lowest ebb in sophisticated appreciation today, in a world that has forgotten what peace and virtue and the other components of perfection are like, but it is unwise to hold him in contempt. Even the Madonna of the Chair, hackneyed and virtually unreal though it has become by myriad reproduction, sentimental as its dulcet aspects may be, is, after all, an almost incredible foreshortening within its circular form, a completely balanced relationship between three figures as many painters have sought it since and, most of all, an artistic unity which, upon reflection, has something in common with the oftrepeated yet ever impressive grandeur of the Psalmists. Away now from Florence, the parallel period in North-



Rome, 1590-1620 Caravaggio's Boy Bitten by a Lizard, ca. 1520, is characteristic of his sharp light-and-dark effects to emphasize dramatic action; the same chiaroscuro is developed with richer tonalities in the brilliantly counterpoised Madonna and Child by Orazio Gentileschi, ca. 1620.

LENT BY PROFESSOR ROBERTO LONGHI, ROME



LENT BY COUNT ALESSANDRO CONTINI-BONACOSSI, FLORENCE



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LENT BY THE GALLERY OF THE CARRARA ACADEMY, BERGAMO

Bologna, after 1615 Guercino, in this Bath of Diana, one of his masterpieces, is a sensitively drawing poet of nature, combining the Classic nude of the academies with the chiaroscuro of Caravaggio and the nature-love of Northern Italy—a mixture in which originated the tradition of Rubens, Watteau, Courbet and Renoir.

ern Italy and particularly Venice rises in a curve symmetric to the one just described, with certain variations based on ethnic and geographic grounds. Andrea Mantegna of Padua was a precocious genius who came into contact, at the age of seventeen, with Donatello's great bronze altar in his native city, and formed on this basis and that of a brilliant, scholarly aptitude for the classics, a style that seems Imperial Rome reborn. Drawn with a brilliant clarity, his panels and frescoes are still exemplary of the highest degree to which a painter can carry a feeling for form, balanced by sonorous color harmonies far in advance of contemporaneous Florence.

His brother-in-law Giovanni Bellini, a true Venetian, was the colorist par excellence, finding his inspiration in the crystal-clear illumination of the city on the sea and in the countless colorful festivals of Venetian daily life. Even more than Mantegna did Bellini and his pupils concern themselves with the introduction of landscape into painting, in contrast to the single-minded weal of the human figure of the Florentines. Hence, too, the constantly growing opulence of Venetian

Venice, after 1748 Though not characteristic of his great mural style. Tiepolo's Council of the Knights of Malta suggests the brilliant aerial perspective which he sometimes used to make a tromperoeil of an entire ceiling, and the electric preliminary draftsmanship that allowed him successfully to dispose of large numbers of figures.

LENT BY THE MUNICIPAL MUSEUM, UDINE





LENT BY THE NATIONAL MUSEUM (BARGELLO), FLORENCE

Florence, about 1443 Executed by the greatest Florentine sculptor probably during his Paduan sojourn, in this Bust of a Young Man, Donatello is supposed to have represented Antonio de'Narni, son of the Paduan condottiere Gattemalata. In any case it is one of the most sensitive bronze portraits ever cast, a miracle of adjustment between realistic treatment, such as hair and eyebrows, and pure sculptural form. One of the fascinating details is the Classic plaquette around the neck, probably intended to represent Apollo in his sun-chariot as a connotation, typical of the Renaissance fondness for erudite allusion to Classical sources, of the beauty and attractiveness of the subject.

color, lyrically used in the delineation of nature.

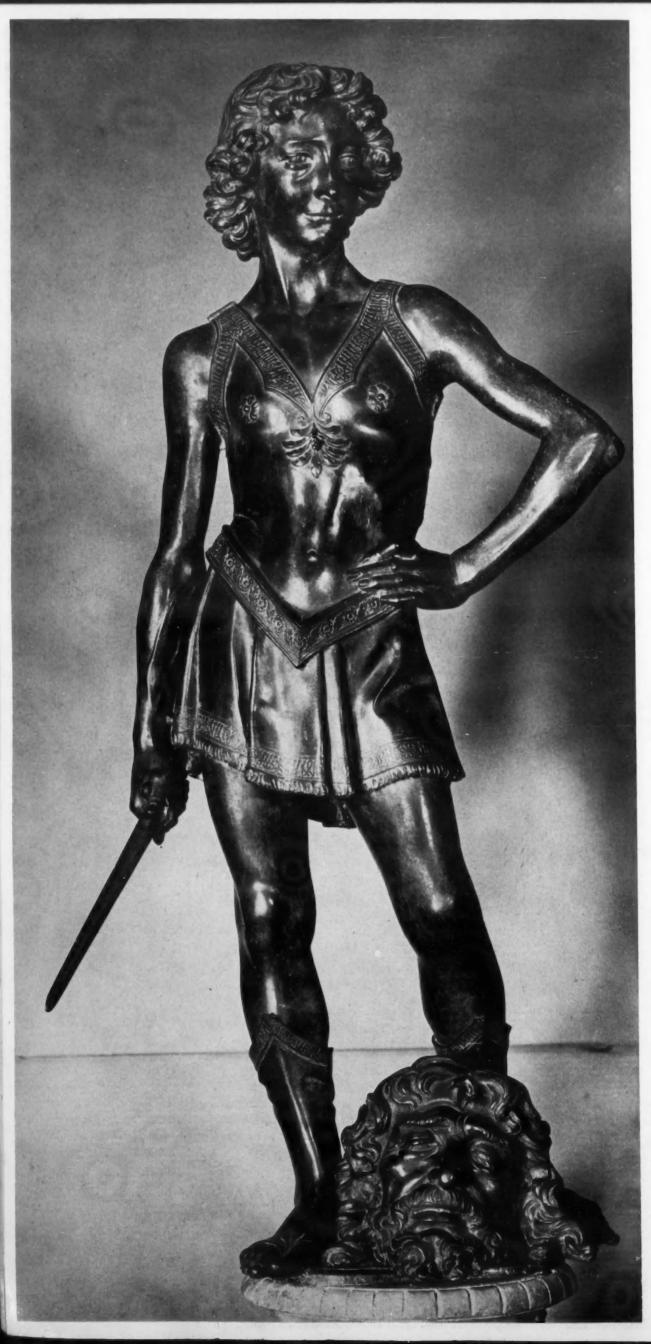
By the here unavailable intermediacy of Giorgione, Venetian painting reached its apogee in the triumvirate of Titian, Tintoretto and Veronese.

Here were laid the foundations for Impressionism

and Post-Impressionism, the ultimate in the painting of tactile values and of the picture for the sake of the picture. Titian developed the lyric majesty of Venetian painting through the sixteenth century into a great royal style, under the

influence of his great Spanish patrons, the Emperor Charles V and King Philip II, inventing the modern concept of the social portrait and also the modern pictorial concept of the nude.

In Titian's orbit there revolved lesser planets,



Florence about 1476

David, who shared with Judith the official symbolism of Florentine liberty, attains the epitome of elegance in this sensitive bronze by Verrocchio, the master of Leonardo da Vinci. It reveals him also as a master craftsman in the superb cireperdu casting and the rich detail carried out with cold chisel and burin.

LENT BY THE NATIONAL MUSEUM (BARGELLO), FLORENCE



LENT ANONYMOUSLY

Florence, about 1485-90

The famous Robbia technique of glazed terracotta is extraordinarily illustrated in this monumental Annunciation group (above) which also includes reliefs of God the Father and the Dove of the Annunciation. Originally made for a Florentine chapel, it shows Andrea della Robbia at bis full maturity, modeling in the lyric forms of his father and yet in command of the broader, richer sweep of drapery and the human figure that followed Leonardo's advent in Florence. each in his own right a master of a special phase of the Venetian grand manner. Palma Vecchio was an adept colorist, evoking wide symphonies in his sharp blues and reds, while Sebastiano del Piombo, in his youth, was more significant as a psychological portraitist within the decorative formula that had become a conventional Venetian model.

Tintoretto translated, under the dominance of Venetian style, the dynamic language of Michelangelo into a fulminating impressionism based on his own electric brushwork and stupendous imagination, opening up entire new avenues of dramatic composition and pictorial story-telling whose direct product, among others, was El Greco.

Throughout the fifteenth and sixteenth centuries the rest of Northern Italy produced masters more or less related to the great Venetians and Florentines. In Parma, Correggio painted his elusive, shadowy Virgins, influenced partly by Mantegna's proud figures, partly by the sweet ideal of Raphael and also by the emphasis on light-and-dark developed by Leonardo da Vinci. A Parmesan of a generation later, Francesco Mazzola, called Il Parmigianino, was a brilliantly talented portraitist who built on both Venetian and Florentine models and achieved one of the first fluent styles in social limning—reputedly the first to have painted three-quarter length standing figures, he set a permanent formal portrait example.

Leonardo da Vinci's pupils in Milan, adept craftsmen all, but none gifted with the master's boundless imagination and genius, included Bernardino Luini, like all Leonardo's pupils interested not only in tri-dimensionality and aerial perspective, but also in these as emotional stimuli, thereby introducing a new element into painting.

The greatest of non-Florentine sculptors of the Renaissance, Francesco Laurana, was born across the Adriatic from Venice, in Dalmatia, and worked chiefly in Naples and Sicily. Curiously Oriental in his economy of line and ornament, he combined with this a rare sense of decorative appropriateness so that his superb portraits seem semi-abstract today.

At the close of the sixteenth century, the stultifying shadow of the greatness of Leonardo and Michelangelo, of Titian and Tintoretto, had fallen across most of Italy, resulting in a plethora of apt but sterile followers. It was now Rome and Naples, strangely dormant artistically until

LENT BY THE NATIONAL MUSEUM (BARGELLO), FLORENCE



LENT ANONYMOUSLY

Florence, before 1495

This small bronze of Hercules and Antaeus, executed probably for the desk of Giuliano de'Medici, is eloquent of Antonio del Pollaiuolo's absorbing interest in the male figure in violent action, otherwise testified to by his famous drawings and engravings, as well as several paintings. Here the struggle of Hercules with the giant, who had to be kept off the ground because he drew his strength from it, furnished the artist with an ideal motif for one of the great sculptural studies of the nude in the bistory of modern art.



LENT BY THE NATIONAL MUSEUM (BARGELLO), FLORENCE

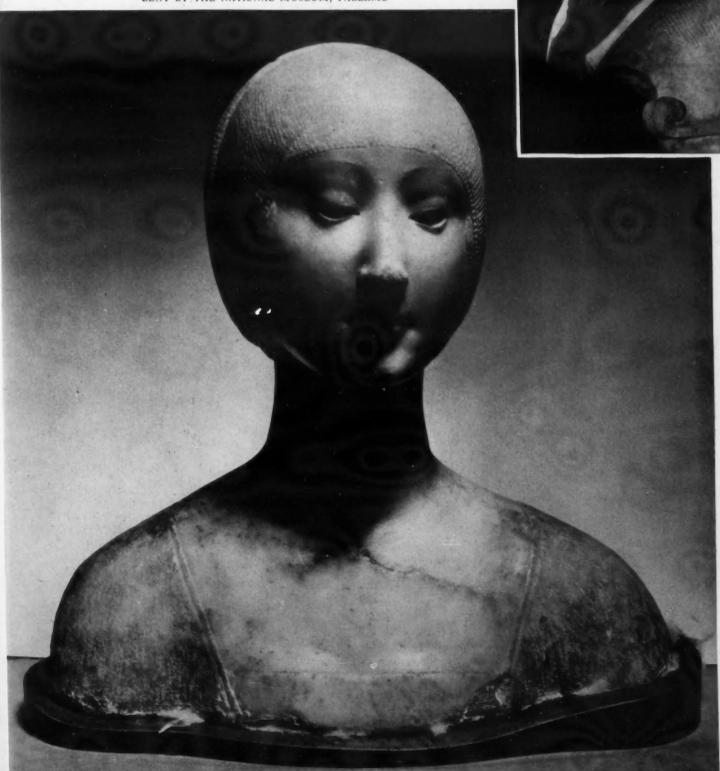
Florence, about 1504 About contemporary with the colossal and not entirely successful David, the superb revelation of the young Michelangelo's genius with the chisel and graver, especially since its partially unfinished state permits so close a view into the master's technical processes. The suggestion of plastic values is the highest ever achieved in relief sculpture, while the interplay of glances subtly indicated between the Virgin and St. John is a unique device to bind together the volatile elements of the composition.

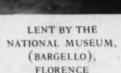
then, which generated the original Baroque masters who dominated the seventeenth century. First of these was Caravaggio, who reasserted realism in powerful terms of light and shade, sacrificing color to the illusion of mass and volume and giving new life and new meaning to painting. Orazio Gentileschi knew how to add subtle nuances to the absolute tones of Caravaggio, and the tremendously imaginative Cavallino gave the style a freer quality with more delicate outlines and quicker brushwork. In the North, the new manner found an echo, among others, in the prolific Guercino who applied chiaroscuro to the always typically Northern landscape subjects, simplifying and codifying these to an extent that would seem of today were it not for the inevitable accumulation of yellow varnish on the surface. And it was left to a great Roman sculptor-architect, Lorenzo Bernini, designer of the great St. Peter's Square and several of the most famed fountains of Rome, to give sculpture the impetus that painting had received from Caravaggio. Leaving aside the dangerous giant scale of Michelangelo, he returned sculpture from the modelers to the chiselers, giving back to it the organic form for which the plastic artist has ever striven.

Thereupon the eighteenth century saw political and cultural decay, the leadership of Italy in art and thought giving way to France. Alone Venice was living out her last days as an independent republic with something of the grand manner of the Renaissance. There were gifted painters of their native city's own beauty like Canaletto and Guardi, some bright recorders of faces and manners like Pietro and Alessandro Longhi and, in a final blaze of glory of Italian art, Giovanni Battista Tiepolo. Half dependent upon his predecessors of the cinquecento, he nevertheless evolved an original style, based on superb, incisive preliminary draftsmanship and later blocking-in of broad, pure color. In this he did much to form Goya, the founder of the nineteenth century way of painting, from whom, by way of Daumier and Forain, the tradition of Tiepolo has been brought down to our day. Thus are the Italian masters the life-history of art.

Sicily, about 1468-71 Francesco Laurana was born in Dalmatia about 1420, traveled through Italy, where he worked in Urbino and Naples, and to Sicily, finally to die in Provence in 1503; the strange mask-like simplification of his superb marble Portrait of Eleanora of Aragon gives it the most modern aspect of any Italian sculpture.

LENT BY THE NATIONAL MUSEUM, PALERMO





Rome, datable 1625

The reformation of sculpture after Michelangelo by Lorenzo Bernini is clearly shown in the absolute profile and the well controlled decorative elements of the great Baroque sculptorarchitect's bust in marble of his classic-profiled mistress, Costanza Buonarelli (above)

. . AND THE MODERN MASTERS



LENT BY DR. AND MRS. DAVID M. LEVY TO THE MUSEUM OF MODERN ART

DEGAS' SOPHISTICATED REFINEMENT OF BOTTICELLESQUE FORM: "AT THE MILLINER'S," LARGE PASTEL OF 1882

TO BRING modern art up to our time, there has been appended to the exhibition of "Italian Masters" at the Museum of Modern Art a showing of "Modern Masters," comprising painting and sculpture executed in France and America between 1882 and 1938. It includes some of the most famous paintings by the Impressionists, Post-Impressionists and their American contemporaries, as well as the better known sculptures of the last thirty years which have found their way into American collections—and these number not a few of the most significant landmarks in nineteenth and twentieth century art.

In several of them it is possible to trace the great tradition begun by the Italian masters sustained until virtually the present day. Unfortu-

nately this is not true of all, for it would have been interesting to sum up in terms of our time the permanent values of the Italian masters, rather than, as about half the "Modern Masters" do, indicate rather the isolated experimental or individualistic trends in the close perspective of their contemporaneity.

From, however, the exquisite Botticellesque linearity of Degas' At the Milliner's, in the pastel tones of which he conveyed something of today's aspect of quattrocento frescoes, there is much to be seen of the Impressionists' self-proclaimed derivation from the Renaissance. Renoir's tones vibrate with the high pitch of luscious Venetian color; Cézanne's magnificently organized land-scapes prospects into great distance are reminis-

cent of Mantegna, Bellini and Titian, while the figures of his card-players have the modern affinity with Tintoretto and Veronese of which he himself was so proud. Seurat's solidly architectural figures and sure discipline of reality are in reality the climax of the great formula of Masaccio, Maillol's bold relief the legitimate descendant of Michelangelo.

And the Americans? Homer, Ryder, Eakins, Whistler and Epstein—each, through dependence on a contemporaneous European style, is a part of the great tradition: compare Whistler with Parmigianino, Epstein with Bernini, Ryder with Guercino, Eakins with Caravaggio, Homer with Tiepolo. "Wise saws and modern instances!" said the Bard.

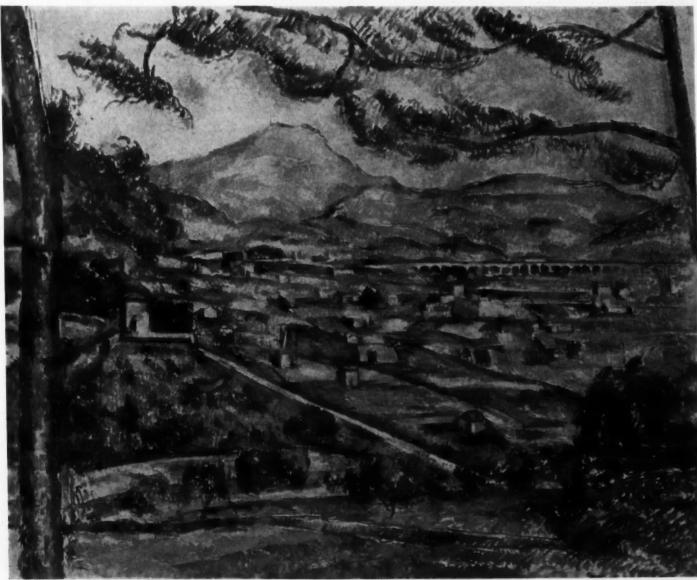
A. M. F.

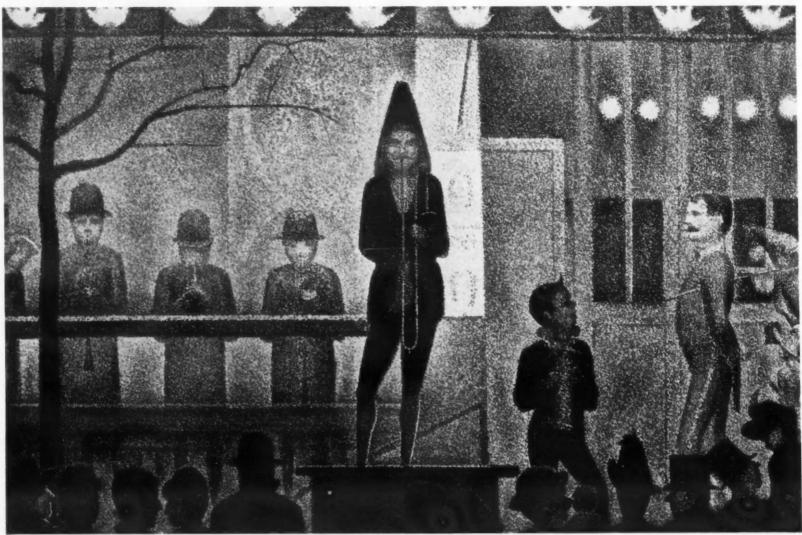


LENT BY MR, JOHN HAY WHITNEY

IMPRESSIONIST DERIVATIONS FROM THE GREAT VENETIANS OF THE RENAISSANCE: RENOIR'S "MOULIN DE LA GALETTE," 1876 (ABOVE), ITS LUSCIOUS COLOR AND SENSUOUS SURFACES IN THE TRADITION ESTABLISHED BY TITIAN AND CARRIED OVER BY RUBENS AND WATTEAU; CEZANNE'S "MONTAGNE STE.-VICTOIRE," 1885-87, THE LANDSCAPE ORGANIZED AND PATTERNED IN NINETEENTH CENTURY LANGUAGE AFTER THE CLASSIC MANTEGNA-BELLINI-GIORGIONE-TITIAN MANNER

LENT BY THE PHILLIPS MEMORIAL GALLERY, WASHINGTON, D. C.





LENT BY MR. STEPHEN C. CLARK

IN THE GREAT TRADITION OF THE ITALIAN FRESCO PAINTERS MASACCIO AND PIERO DELLA FRANCESCA: SEURAT'S "THE SIDE SHOW," 1889, IN WHICH THE SOLID FORMS OF THE GREAT POST-IMPRESSIONIST, DISCIPLINED BY HIS PAINSTAKING POINTILLIST TECHNIQUE, MAKE AN UNFORGETTABLE, HAUNTING MURAL OF AN AMUSEMENT BOOTH AT A TYPICAL SMALL FRENCH CARNIVAL



GIFT OF THE SCULPTOR TO THE MUSEUM OF MODERN ART
MAILLOL'S "DESIRE," PLASTER RELIEF OF 1904: A CONTEMPORARY
CONTINUATION OF THE POWERFUL MASS AND DYNAMIC MOVEMENT OF MICHELANGELO, YET CONTROLLED AS ONCE BY BERNINI

ABSOLUTE IN COLOR AND FORM AS AN ITALIAN PRIMITIVE: MATISSE'S BOLDLY COLORED "WHITE PLUMES," 1919

LENT BY MR. STEPHEN C. CLARK





LENT BY THE FERARGIL GALLERY

AMERICAN NINETEENTH CENTURY CLASSICS BOTH AFFILIATED WITH THE ITALIAN SEVENTEENTH CENTURY IN SPIRIT IF NOT IN STYLE: ALBERT RYDER'S "MACBETH AND THE WITCHES" (ABOVE), AND WINSLOW HOMER'S "THE FOX HUNT," 1893, RICH WITH NATIVE ORIGINALITY YET BASED ON THE BAROQUE TRADITION OF VIOLENT LIGHT-AND-DARK ACTION AND ROMANTIC CONTENT WHICH RUNS FROM CARAVAGGO THROUGH GUERCINO TO TIEPOLO





New Exhibitions of the Week

PELLEW, BOSA AND KLONIS: A TRIPLE SHOW

THE fare at the Contemporary Arts constitutes a well balanced diet: eight canvases each by three artists, John Pellew, Louis Bosa and Bernard Klonis, all of whom have been introduced previously at this gallery. Pellew gained the recognition of the Metropolitan Museum which bought his painting Freight in 1938. The pictures in this show contain the same qualities of solid strength which recommended that earlier one, and the variety which is apparent here bears witness to his growth. The Burroughs Barn glows with the vivid blues and greens which Pellew sets against each other with a bold hand. Tugs, South Street is vigorously designed and Elma Goes to Town is a landscape memorable for its fine sky and depth of perspective.

Bosa's talent is a lighter one, gay and glistening, whatever subject he chooses, but especially so in his scenes of skaters. His observation of the way his tiny figures move as they skim the ice is both charming and accurate. Passing Storm, Bucks County with its threatening yellow sky holds no sense of dreary foreboding, but exults in the prospect of lightning and thunder in every line, including those of the frisky prancing of farm animals.

Klonis saturates his brush for the effective loose washes which make *Green Trees* and *Montauk Lighthouse* dreamy, emotional works, and which without the restraint of good taste could be both blotty and sentimental. He holds his design particularly well in the latter painting and displays throughout a flair for subtlety of tone which is both personal and ingratiating.

J. L.



EXHIBITED AT CONTEMPORARY ARTS

SOME "SKATERS, CENTRAL PARK" ELECTRIFIED BY LOUIS BOSA'S GAY PAINTING

CARROLL'S MAIDENS WITH ADDED COLOR

ROM the long eyelashes of Consuela to the fragile but pretty head in the contraposto portrait of Mrs. Frederick M. Alger, Jr., where the only color is in the sitter's red lips and dark hair, John Carroll's portraits have gained not so much in strength as in crispness and brittleness. If

you go to the Rehn Galleries, you will find in The Red Dress that he is no longer shy with strong color, or with such healthy-complexioned people as in Thistle, in which a red hair-ribbon and lovely pink cheeks are matched by glowing cobalt eyes. And of course the suitless maiden in For Ships At Sea, floating as perfectly as a cake of Ivory on this canvas that was exhibited in the Carnegie International, is buxom. In other

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words, John Carroll has recently seen fit to apply the figurative lipstick and pink face powder to his once so anemic maidens, thus giving the observer glimpses that might make him less forlorn. No longer is the never relinquishable diet of orange juice and calves' liver, which Lewis Mumford prescribed some time ago, the thing for Carroll's women. A diet of some sort would have to be followed, as this painter always "sees thin." But he has gotten his ladies well out of the scrawny stage, even if he has not yet tried to paint a fat man.

Technically, the work now at Frank Rehn's is Carroll's peak. The Letter, for instance, has originality as well as paint quality: the letter is beginning to burn; a purple rose lies nearby, and seems to throw a little of its outlandish mauve upon the plaster cast of a hand. All this is bizarre, particularly because the composition is painted in sfumato and not with a high finish. A rose also makes its way between the two wrestlers in Champions and this is said to be Carroll's reversion to the medieval lady's bestowal of her favor in the form of a scarf. Less reconditely, this flower helps to balance with its fragility the horrendous weight of the two Zbyskos growling at each other beyond the ropes.

J, W, L.

THEMES OF MARTIAL MUSIC IN SCULPTURES BY ANITA WESCHLER

THE timeliness of the exhibition of Anita Weschler's Martial Music series at the Robinson Galleries strikes a strangely vaticinal note, for these seven sculptures—together with another series entitled Martial Law—were executed some three years ago, conceived as projects for anti-war monuments in the days when it was still hoped that one sort of propaganda might help combat another. Today, they seem to be illustrations in the round of hourly news bulletins.

But, although the artist visualized their enlargement, they are by no means sketches or models, and each of the cast stone groups is a fully realized sculptural unit, complete in itself. As a series, however, by the gradually increasing intensity of their subject matter, and the variety of their forms-this artist can construct a piece of sculpture which not only invites circumambulation but rewards it-they build up to a good second act curtain in Drafted and reach an effective finale in Spoils. First there is the spherical form of struggle in Turmoil, then the quiet cube of The Family, next The Volunteer forms a vertical oval with the restraining figure which complements him. Air Raid is a horizontal tableau of crouching figures, some terrified, some curious, some dumbly placid, which is followed by Drafted, a block form effectively broken up by a zizag of the guns and legs of marching men and dramatically terminated on one side by a rebellious soldier. On the other side figures with skeleton heads repeat the rhythm. A wide oval, Shrapnel, Bacteria and Gas is a sort of intensified echo of Air Raid, and Spoils encompasses within an almost Rococo outline a subject which fittingly concludes this almost too prophetic series of sculptures.

Miss Weschler's more recent work has shown that she can make lyrics—sometimes even with a comic touch—as well as epics, but as a one-work-show, part of her accomplishment is well represented here. Incidentally, the exhibition marks the inauguration of a new policy at this gallery—that of showing sculpture "originals" as well as the Limited Editions in which they have heretofore specialized, but they intend to continue to deal in works of sculpture exclusively.

D. B.

(Continued on page 38)



EXHIBITED AT THE ROBINSON GALLERIES
"TURMOIL": FROM WESCHLER'S "MARTIAL MUSIC" SERIES

ART THROUGHOUT AMERICA

BROOKLYN: T. S. BOYS' COLOR LITHOGRAPHS

THE centennial of the printing of one of the first important pieces of color lithography is celebrated at the Brooklyn Museum by the showing of twenty-nine plates by Thomas Shotter Boys which appeared in Picturesque Architecture, first published in 1839.

The artist, born in Petonville, England in 1803. was first apprenticed to an engraver. Later, he went to Paris, was induced by Bonington to study painting, indulged in the usual "Grand Tour" of the Continent, and returned to England in 1837 to produce some of the best lithographs of his time. He also became a conspicuous member of the large group of English watercolorists of the Romantic period.

The fine examples now on view were produced by a process, new at the time, whereby the pictures were drawn on stone and printed in oil

TOLEDO: EXHIBITION OF INDIAN SCULPTURE

I NDIAN sculpture is represented, in pieces ranging in date from about 50 A.D. to 1700 A.D. in a comprehensive exhibition at the Toledo Museum of Art in which an attempt has been made to show the plastic heritage of a culture exceptionally rich in this form of expression.

Examples from Mathura and Amaravati, two centers of early Buddhism, are rare in this country, and the exhibition includes several, the earliest being a heroic head of Buddha, made of the



LENT BY MR. AND MRS. J. M. PLUMER TO THE TOLEDO MUSEUM OF ART

BODHISATTVA, HADDA, V CENTURY

yellow-spotted red sandstone from the region around Mathura, and dating from the Kusana period (50-320 A.D.). A number of reliefs from the sculpture-encrusted buildings common in India are from the same epoch.

More familiar are several works from Gandhara, the region in Afghanistan which was subjected to Western domination and produced Buddhist sculpture with a strong Hellenistic tinge. The Gupta period (320-600) is represented by Buddhist and Hindu deities.

The Mediaeval period-up to about 1700-is exemplified by varied specimens both in relief and in the round. There is a Vishnu of the seventh century with its conventionalized decorative motifs; a small bronze figure which shows the skillful casting of the Neapal region in the ninth century; an imposing stone Buddha with Two Attendants lent by the Metropolitan Museum; and a graceful mythological figure with undulating curves, belonging to the Cleveland Museum. The splendid collections of the Nelson Gallery in Kansas City and the Philadelphia Museum of Art, as well as those of private individuals, have also been drawn upon to complete this unusual

CLEVELAND: ACQUISITIONS OF THE MUSEUM

ARIED new accessions of the Cleveland Museum of Art include a Colombian gold amulet, a sandstone frieze from Angkor, and a medal by Pisanello.

The gift of Mr. and Mrs. R. Henry Norweb, the Colombian gold piece (herein illustrated) dates from the century preceding the arrival of the Spaniards, and the fine quality of the metal itself-slightly admixed with copper to produce a reddish tinge-bespeaks the appeal which these objects had to the cupidity of the invaders. It is an amulet measuring a little under three

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Collections: M. Jean Dollfus, Paris.

Marquis de Bonneval, Paris.

Reproduced: McComb's Agnolo Bronzino, Plate 13.

Mentioned: McComb's Agnolo Bronzino, pp. 18, 76.

PAINTINGS

15 EAST 57th STREET NEW YORK inches high, from the neck of a mummy, representing a fantastic two-headed bird supporting on its tail the head of a god. Unearthed in Panama, it is a product of the Quimbaya, the most skilled gold workers of all the Colombian tribes.

Possibly from the twelfth century, the Cambodian relief, purchased from the Wade Fund, shows a graceful procession of dancing Apsarases carved in high relief in gray sandstone. Though it was originally created as part of an architectural decoration, this frieze, even detached from its original setting, is a very handsome example of the sculptor's art.

The Museum's commemorative medal, representative of a branch of the medallic art which, as William M. Milliken points out in the Museum Bulletin, was literally called into being by the all-compelling preoccupation of the Renaissance man with his present and posthumous glory, celebrates Novello Malatesta and was created by one of the greatest exponents of this particular art, Pisanello. Only twenty-six medals can definitely be attributed to him, though all of these exist in several specimens. On the obverse is the finely conceived portrait bust of Novello, the younger and more gentle brother of Sigismondo Malatesta of Rimini. The reverse shows a crucifixion with a kneeling figure and a magnificently foreshortened horse. It may date from 1445 and refer to Novello's vow, at the battle of Montolomo, to found a Hospital of the Holy Cross.

CHAPEL HILL: A SOUTHERN STATES ART LEAGUE EXHIBITION

THE "Special Gallery Show" of the Seventeenth Circuit Southern States Art League Exhibition, arranged by Russel T. Smith at the Person Hall Art Gallery of the University of North Carolina, is attracting more than passing interest from students and art lovers throughout central North Carolina. In this showing are represented many of the better known artists of the South, including several prize-winning works.

Marie Hull's *The Old Slave* is attracting more interest than any one painting on exhibition. The unusual, half morbid blend of colors, plus extreme photogenic qualities of the model go into the making of a very striking portrait. Miss Hull is a resident of Jackson, Miss., and she seems to have captured the essence of the old, deep South in her painting. The best example of the modern trend in art in the show is Ben E. Shute's *Still-Life Arrangement*, a painting good enough to win for the artist the Marian K. Higgins Prize. Its appeal lies in the excellence of its composition. Florence McClung has captured the simple essence of her native state in her *Texas Homestead*. The combination of simplicity and her regard for accurate details reminds one of the style of Grant Wood. Lonnie Rees' *Young Girl*



PRESENTED BY MR. AND MRS. R. HENRY NORWEB TO THE CLEVELAND MUSEUM OF ART COLOMBIAN GOLD AMULET, QUIMBAYA TRIBE, XIV CENTURY



GIVEN BY MR. ROBERT H. TANNAHILL TO THE DETROIT INSTITUTE OF ARTS
A BYZANTINE XII CENTURY CLOISONNE "BAPTISM"

Nude is a fine study that won the San Antonio Art League Prize. This painting focuses one's attention more on the quality of the artist than it does on the physical attractions of the model.

Louisiana Marshlands, by Knute Heldner, is of interest for two reasons. Heldner's sombre colors add reality to the scene; and this work is an excellent example of the old school of more or less photographic landscapes. Heldner, a native of Sweden, has woven the pattern of his adopted state into his painting. Among the paintings that cannot be excluded from any review is E. Paxton Oliver's Annie May Peeling Apples, another negro portrait on exhibition that realistically combines unusual color scheme and faithful reproduction of the model. There are numerous other pictures in the show which are both good and bad, but for the most part, they are of superior grade.

DETROIT: PAIR OF BYZANTINE CLOISONNE ENAMEL PLAQUES

A FINE survival of twelfth century Byzantine cloisonné enamel, a plaque depicting the *Baptism of Christ*, has been acquired by the Detroit Institute of Arts as the gift of Mr. Robert H. Tannahill.

Formerly in the collection of Prince M. P. Botkin, it is the companion of a piece showing *The Transfiguration* which was recently purchased by the Museum. They are from a series of eleven—nine perpendicular and two horizontal—which may have belonged either to an altar frontal or to the sort of portable altar which Byzantine emperors carried with them even to the battlefield.

A little more than five inches high, the plaque is remarkable for the purity of its colors: the green is of emerald hue and translucent; six shades of blue are delicately blended with the purple, red, yellow and white opaque colors; and the flesh tints, characteristic of the best work of the time, are of a brownish pink tone.

WASHINGTON: MODERN RUGS DESIGNED BY FRENCH ARTISTS

INCREASING cooperation between artists and craftsmen has produced many interesting results in recent years, and the group of rugs—designed by French painters and woven in France—which are on exhibition at the Whyte Gallery, show the successful fruits of such collaboration.

Mme. Cuttoli, wife of a French Senator from Algeria, who, in 1930 conceived the idea of having textiles from modern French designs woven by Algerian workmen, and who later was responsible for having the tapestry manufactories of Aubusson and Beauvais work from modern cartoons, has recently supervised the execution of these rugs in Paris. They include specimens designed by Jean Lurçat and Joan Miró—both of whom have been making textile designs for some time—by the Cubists Fernand Léger and Louis Marcoussis, by the decorative artist, René Prou, and by the Gallicised American, Man Ray.

JRY

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II RUE ROYALE

New Exhibitions of the Week

(Continued from page 34)

NINETEENTH CENTURY PRINTS OF THE NEW YORK VICINITY

N INORDINATE love of W. J. Bennett prints of New York grips us. The specialist knows where to go for them in permanent collectionsthe New York Historical Society and The Museum of the City of New York. But Harlow & Company have three on their walls now in the show of Early American Prints. To us it appears that in a technical mode they are superior to Currier & Ives; not so amusing, maybe, but artistically and technically superior. They are also earlier than most Curriers, the best of the Harlow showing, View of New York Quarantine, published by Parker & Clover, being first printed in 1833. The two other Bennetts, scenes from the Great Fire, were printed in 1835 and 1836. This was a long time before Curriers reached their heydey. In fact, the earliest Currier which Harlow exhibits is The Narrows, of the Lower Bay, from the late 'sixties, although they had been appearing for twenty-five years. The Ice-Boat Race on the Hudson is also here, as is the Park Front and City Hall, of 1847. Compared with the Bennetts, the Curriers are chromatically fuzzy and some are wishy-washy. When Bennett did the waves of the harbor, one can see him debtor to Thomas Birch, and for clarity of print he is like an American Thomas Shotter Boys.

Other interesting items in this show are the *Panoramic Views of New York* (from the East River), painted and engraved by Robert Havell—Senior, one imagines—in 1844 and published by him at Sing Sing, without any inference that that was his debtor's prison! This is one of those clear topographic views, interesting as showing that the New York ferryboat has in a century undergone no changes, except providing in some cases an upper deck for the passengers.

Some of these early prints are instructive in that, like the *Mt. Vernon*, published in 1800, they were drawn from an American sketch—in this case, that of Alexander Robertson, the Scotch miniaturist and landscape painter—and printed in London. One of the earliest prints of all dates from 1765, King's College, or Columbia, with a southeasterly view of New York, drawn by a captain of the Royal Artillery.

J. W. L.

AN ART AUCTION FOR FINNISH RELIEF IN A PRE-SALE VIEW

THE "blind" auction for help to Finland, held at the Grand Central Galleries, Hotel Gotham, is a show by major artists who have voluntarily donated their works, and the total proceeds of the sale will be devoted to the charity. Bids will not be oral, but are depositable, by writing, into a ballot-box. The list of two hundred painters exhibiting reads like a roster of contemporary American painting.

Our bids would go for: George C. Ault's Lane-Brittany, on which bit of Immaculatism we particularly congratulate the artist, for it is the best Ault we have seen; Jay Connaway's Piled Up, a small canvas in which he has caught much of the oceanic power for which his larger canvases have made him well known; Edward Bruce's Peasant Farmhouse, a very good Bruce, luscious rather than painted; Delbos' Tulips, a strong design; Eugene Higgins' Where the Mississippi Rises; and, especially, Gordon McCouch's Afternoon Sunlight, for this artist, too, his best painting, and a glowing one. Henry Varnum Poor's Ducks (green-winged teal, which have been numerous this season) is attractive, and we would give a lot for it if we had the wherewithal. Pointing particularly to J. Olaf Olson for his unbelievably fascinating Ninth Street "El," to John Koch for his The Fountain, and to Hobson Pittman for recalling the spirit of Margaret Fuller in My Aunt's Room, with its notes of blue, we should say that these are among smaller works by perhaps smaller names that will one day give excellent accounts of themselves. One of the most desirable portraits is Ivan Olinsky's Polish Girl.

AN EXHIBITION BY A COOPERATIVE GROUP OF YOUNG AMERICAN ARTISTS

THE Young American Artists Association, offspring of the American Artists Congress, is holding its first exhibition in a private gallery at the Uptown. This organization, now in its third year, numbers over six hundred members most of whom devote part of their time to any kind of job they can get in order to paint, thus in many cases missing romantic starvation in a garret by a narrow margin. Through their association they hold coöperative exhibitions, symposia and lectures; they have an employment bureau and coöperatively purchase their art supplies. It is a pleasure to say without reservation that their current exhibition is a thoroughly creditable one.

Esther Worden Day in two paintings shows a romantic handling of green blue light, with somewhat the feeling of the early style of Chirico in *The Sentinel*. Rita Albers in *The Sewing Machine* achieves a rhythmic line in her figure of a girl, and Edith Day in *Saloon* strikes an amusing note contrasting a checkered floor, a wobbly row of bottles and a customer whose baroque gestures fit appropriately into the scene. Two painters of streets who stand out are Charles Keller and Fay Kleinman. Both of them have an eye for

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EXHIBITED AT THE VENDOME GALLERIES

URBAN TURMOIL: "EAST SIDE SCRAP," STROM'S WATERCOLOR

telling detail, and ability to put it to good use. The drawings and prints which amplify the show confirm one's conviction that this is the medium for the artist who reports on the contemporary scene most effectively.

J. L.

THE SEA AND THE STREET IN NILS STROM'S CRISP PAPERS

R EFRESHINGLY crisp watercolors and drawings which caricature in brief telling line, make up a first exhibition by Nil. brief telling line, make up a first exhibition by Nils Strom at the Vendome Galleries. Some of the drawings have appeared in the Nation and Common Sense, and the artist's slant on John L. Lewis and Mayor Hague may be deduced accordingly. They are, actually, very well and incisively done, with a minimum of flourishes. Some of the watercolors concern themselves with ship subjects, for the artist has been a seaman, and his view of the Ship's Fireroom is an imaginatively painted interpretation of a subject not often dealt with pictorially. Strom's approach to a street scene is through the action of a group, and several show the melées of street fights. These are amusingly drawn and painted in color much softer and more appealing than the subject matter itself would seem to imply. West Side, a watercolor, reminds one of the Manhattan scenes of Marin in its sketchy, suggestion of the main elements of the subject and the apparently hasty but effective application of the wash. This artist makes a very favorable impression in the work shown and one looks forward to more of his dashing observations. both on land and on sea.

ROUNDABOUT THE GALLERIES: SIX FRESH EXHIBITIONS

THE drawings of Lily Smulders at the Passedoit Gallery show the careful study of the types which she draws, and occasionally paints, in pastel. The exhibition is called "Memories of the Orient" and that is just what it is. These heads remind one occasionally of Malvina Hoffman's studies of native types, but Miss Smulders, who is a Dutch artist, does not dramatize her subjects; she presents them much more quietly, letting the striking line of a Bali woman's head dress speak for itself, or the lined, careworn, face of an old Chinese tell its own story without any heightening of effect. Some of her best drawings here are in soft charcoal in which the sooty texture is excellently handled in modeling the contour of a face.

RIVE women painters share the honors at the Studio Guild this week, Susan Bacon Keith being by far the most appealing of the group to this observer. Her watercolors of the West are extraordinarily moving in the simplicity with which she handles the grandiose desert and sky and mountains. One desert scene in which a far off hill is brought into the focus of interest by the coppery afternoon sunshine on its peak is one of the best treatments of this difficult subject yet seen; and in another the undulating green of a field unfolds rhythmically with the same quiet power.

Blanche Evans shows a number of flower pieces and a more ambitious Crucifixion, and Josephine Paddock sees the picturesque side of her subjects in such paintings as The Dutch Cap and The Studio. Grace Russell confines

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herself to marine subjects, and Leila Sawyer recalls last year's folly in half a dozen rather clever watercolors of World's Fair scenes, the best of them being the Polish Outdoor Restaurant.

N URA, the artist who is showing both paintings and sculpture at the Bonestell Galleries, creates the figures of children with tiny bodies and large heads to express her interpretation of childlike traits with larger implications. Thus in Recording Angel, one of her most successful paintings, she symbolizes in the small creature of her imagination the candor and fearlessness usually associated with this final arbiter of man's destiny. Dinner Time, Going to the Party and Sisters are examples of this artist's whimsical approach to life, which is amusing, individual and true in its essentials.

T THE American Woman's Association Gallery there is an exhibition A of members' oils and sculpture which includes a number of attractive works. Edwina Lonstorf has won an association prize from the jury for her Study in Green, a flower arrangement of agreeable quality. As a still-life we prefer Marion Hawthorne's Pears, for their luscious roundness as well as for their greens. Edna Bernstein contributes two canvases, the immaculate Makefield Farms and Storm over Lake Placid with its chilly, clear air and bare trees. Maria Cantarella in Little Moravian Church arranges her material with a nice eye for space and Harriette Miller achieves a dreamy nostalgia in the light grey tones of From a Paris Window.

THE African Negro Art at the Weyhe Gallery has run the gamut from trinkets to textiles and masks. The Ivory Coast, Gabun—whose pieces are so impressive—The Cameroon, and Belgian Congo are well represented. The strong stylization in most of the masks are by now familiar, yet since these items were collected by an expert, they are valuable. Forgeries undoubtedly exist in the African art field, thus this interesting exhibition has been undertaken with the idea in mind of procuring first-hand objects of unimpeachable value and virtu.

R ENOUARD, with a French name that hails from St. Louis, lives now on Long Island where he paints the fishermen and their docked boats, and the spacious flat fields of winter, fall, and spring that exist in the neighborhood of Amityville and the Great South Bay. The results of his sensitiveness, and it is real sensitiveness, to the moist-laden island air are shown at the Fifteen Gallery. Wet Deck is painted with something of the grey strength of Allen Tucker. Barge Life also recalls that artist, but the landscapes are more delicate and are really rather beautiful, if conventionally so.

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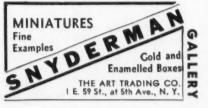
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CHURCHILL'S COMING AUCTIONS

Skofield, Jennings et al. Paintings

THE public sale of paintings scheduled for the evening of February 1 at the Parke-Bernet Galleries is of note to collectors on several counts: for the British eighteenth century portraits, which include four by Raeburn, for a Gainsborough landscape, as well as for choice works by celebrated American landscape painters and examples of the French nineteenth century school. The sale comprises property of R. L. Skofield, Greenwich, Conn., Oliver Burr Jennings, the estate of the late Maria Kennedy Tod, and other owners, and the collection will be on exhibition from January 27, Sunday excepted, to time of sale. One of the important Raeburn portraits is of the youthful, classic-featured Mrs. Blair. In the portrait of Mrs. Archibald Douglas, who was renowned in youth for her beauty and called "the toast of Glasgow," Raeburn has chosen to relieve the severity of the black gown and frilled white cap with a golden yellow kerchief and rose scarf.

The American landscape group includes paintings by Alexander Wyant, On the Seine by Homer Martin and The Roman Campagna by George Inness. The Winter Campaign by Frederick Remington, showing men and their mounts around campfires in a snow-covered clearing, was exhibited and purchased in the last exhibition of Remington's works held at the



TO BE SOLD AT THE PARKE-BERNET GALLERIES

RAEBURN'S "PORTRAIT OF MRS. ARCHIBALD DOUGLAS"

Knoedler Galleries before the artist's death. A portrait by Benjamin West of the Hon. Mrs. Shute Barrington is of note, also five pastel portraits by Dewing in three lots, and Jane Stuart's George Washington (after the original by Gilbert Stuart).

The French school is represented in characteristic works by Diaz, Ziem, Monticelli, Dupré, Jacque, Harpignies, and Rousseau.

Cunningham et al. Furniture & Decorations

RENCH and Italian furniture, Continental carved ivories and silver, Gobelins and other tapestries, and Oriental rugs comprising property of Mrs. James Cunningham, Locust Valley, and other owners will be dispersed by public sale at the Parke-Bernet Galleries, on Saturday afternoon, February 3, following exhibition daily, Sunday excepted, from January 27. The furniture, in walnut, represents the French and Italian eighteenth century styles in commodes, writing and occasional tables, cabinets, desks, and other pieces. The seating furniture includes canapés in brocade and tapestry and features a pair of Louis XV armchairs with gracefully voluted carved frames, one with the stamp of the celebrated Nogaret of Lyon, covered in Aubusson tapestry which carries bouquets and wreaths of blossoms in ivory cartouches bordered with soft green. A tapestry from the Gobelins eighteenth century looms, included in the sale, woven in fine wools lavishly enriched with silk, has for subject the story of Europa and the Bull; it is one of a famous series for which the original designs were done by Van Loo, Boucher, and other artists popular at the French court, the present example being by J. B. Pierre, official painter to the Duke of Orleans. There are several Brussels tapestries in the sale.

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Downtown, 113 W. 13. Rainey Bennett: Paintings, to Feb. 10
Durlacher, 11 E. 57. Magnasco: Paintings, to Feb. 3
Eggleston, 161 W. 57. Harry Waltman: Paintings, to Feb. 18
Ferargil, 63 E. 57. Arthur B. Davies: Paintings, to Feb. 10
Fifteen, 37 W. 57. Renouard: Paintings, to Feb. 3
French Art, 51 E. 57. Blatas: Paintings, to Feb. 10
Grand Central, 15 Vanderbilt Miniaturists Paintings, Jan. 30-Feb. 17
Grand Central, Hotel Gotham Group Show: Paintings, Sculpture, to Feb. 3
Grant, 175 Macdougal. N. Y. Women Artists: Paintings, Jan. 20-Feb. 12
Guggenheim, 24 E. 54. Abstract Paintings, to Feb. 16
Harriman, 63 E. 57. Patsy Santo: Paintings, to Feb. 10
Hayden, 52 E. 57. Antique Fabrics, to Mar. 1 Rein, 32 E. 58. T. Stravinsky: Paintings, to Feb. 3
Rehn, 683 Fifth John Carroll: Paintings, to Feb. 5
Reinhardt, 730 Fifth Lotus Club Artists: Paintings, to Feb. 13
Robinson, 126 E. 57. Anita Weehsler: Sculpture, to Feb. 7
St. Etienne, 46 W. 57. Kokoschka: Paintings, to Feb. 3
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